ART GALLERY OF ONTARIO

AGO NEWS

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Retrospective of Jessie Oonark

Chronicler of Inuit Life

DESCRIBED AS A VERY CONTEMPORARY ARTIST AS WELL as a typical example of an Inuit artist, Jessie Oonark in her short but productive career showed an impressive degree of versatility and inventiveness in her art. She was strongly influenced by her own life experience and used traditional Inuit themes and made insightful observations about the profound changes affecting northern life styles. *Jessie Oonark: A Retrospective*; Gallery E; June 27 – September 6; Organized by the Winnipeg Art Gallery.

BY JEAN BLODGETT

Jessie Oonark, who was born in 1906, began drawing in 1959 not long after she moved into the community of Baker Lake. In her fifties at the time, a widow who had raised a large family, Oonark brought to her new occupation many years of experience: experience of traditional life on the land characterized by hardship and hunger but rich in cultural heritage; experience of the changing times in the North with the move to community residence and the introduction of new systems of religion and education; experience in visual pursuits such as sewing and decorating clothes.

During her artistic career, which was short but very productive and successful, Oonark did both sewing and drawing. In her small prefab house, she worked continuously, moving from the table where she drew to her bed or the floor where she sat to sew. Working as she did, Oonark displayed an impressive degree of versatility in her ability to switch back and forth between drawing and sewing, paper and cloth, flat and textured, small and large.

Oonark's works range from small drawings of an intimate and personal nature to tightly organized, brightly coloured wall hangings, the largest measuring approximately four by six metres. Considering the balanced order of these wall hangings, it is hard to believe that Oonark, working in her small house, organized the larger of these compositions without being able to see the fabric surface in its entirety as she sewed. Working essentially from one end of the hanging to the other, she built up her image in rows and zones. In the end, however, the final product was a complete statement, not a compilation of individual parts.

In her drawings and wall hangings, Oonark paid particular attention to different clothing styles, often representing her figures in colourful, decorative garments. But clothing was only one of Oonark's recurring interests; she represented a number of motifs again and again in her work, including birds, ulus (the traditional woman's knife), tattoo markings, and circles. Over the years as she continued to work and rework these motifs, she changed their visual appearance and sometimes their connotations. Circles, for example, are faces, igloos, drums, coloured balls, the sun and moon. Motifs, in Oonark's work, can be decorative, representative, or interpretive as she combines and transforms them. The resulting drawings and wall hangings are rich in historical references, visual imagery, and symbolic content.

Jessie Oonark was born in 1906 north of the present community of Baker Lake in the Northwest Territories. For more than fifty years she lived on the land as a traditional Inuit wife and mother of thirteen children, eight of whom survived. In the late 1950s, widowed, Oonark settled permanently in Baker Lake, where in 1959 she began to draw. Her talents were soon recognized and several of her drawings were sent to the newly established printmaking shop at Cape Dorset, and were released with the 1960 and 1961 collections. In the 1960s Oonark experimented with various drawing materials and, at the same time, utilized her traditional sewing skills by making wall hangings. In the 1970s she was featured in a number of group and solo exhibitions, including the 1976 AGO exhibition *The People Within*. In 1979, a neurological disorder seriously affected the use of her hands and Oonark made only a few drawings after that time. In 1984 one of her prints was presented to Pope John Paul. The same year she was named an officer of the Order of Canada but was too ill to attend the ceremonies at Rideau Hall. Jessie Oonark died in 1985.

Above: Jessie Oonark (Canadian, 1906-1985), *Untitled*, c. 1970; stroud, embroidered floss, and thread, 117.5 x 138.2 cm. Collection Mr. and Mrs. Harry Klamer, Toronto.
Below: *Tattooed Faces*, 1960; printed by Lukta Qiatsuk, stonecut 15/50, 60 x 31.3 cm. Collection of Winnipeg Art Gallery. Photos: Ernest Mayer, Winnipeg Art Gallery.

While maintaining the constancy of these repeated motifs, Oonark also depicted a wide range of subjects, from the individual to the universal, from the mundane to the supernatural, from the traditional to the acculturated. Many of Oonark's subjects, inspired by her past experiences, are those that have come to be associated with contemporary Inuit art: people, animals, daily activities, traditional legends, and beliefs. In the 1970s especially, Oonark's works abound with the spirits, shamans, and transformed creatures associated with the spiritual world of the Inuit. But she also represented various aspects of acculturation in the north. Snowmobiles, airplanes, helicopters, and Christian subjects are illustrated in her drawings or wall hangings. Although they do not occur as frequently as the more traditional ones, these subjects are treated as the very real aspects of northern life that they have become, not as curiosities. Christian subjects were particularly meaningful for Oonark who throughout her life remained a staunch Anglican after her conversion to Christianity in 1927.

Just as Oonark worked continuously, her creative process was an ongoing one characterized by experimentation and inventiveness. In addition to her constant reworking of her motifs, she returned to drawings to add and elaborate elements, and she tried out different materials. Oonark was a sensitive colourist and a master of composition. But even her most symmetrical and formal wall hangings are not rigidly

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The Year in Review 1986-87

WITH THE PASSING OF ANOTHER FISCAL YEAR, THE ART Gallery of Ontario is once again preparing for the upcoming Annual Meeting, thus affording the opportunity to reflect on the events of a lively, successful year.

The AGO, during the past year, presented an excellent array of exhibitions in fulfillment of its mandate to create a balanced program of historical, modern, and contemporary Canadian and international art in the various media.

The highlight of the year was, of course, *Vatican Splendour: Masterpieces of Baroque Art*, organized by the National Gallery of Canada with the Vatican Museums and the Vatican Library in collaboration with the AGO. The exhibition successfully captured the spirit of 17th-century Rome through such artists as Bernini, Rubens, Poussin, Domenchino, and others.

The exhibition *Alexander and John Robert Cozens: The Poetry of Landscape*, organized by the AGO in collaboration with the Victoria and Albert Museum, and guest-curated by Kim Sloan, shed new light on the two Cozenses, father and son, in the development of English landscape art during the 18th century.

Left: The *Reliquary Bust of St. Bibiana* (cast, chased silver with a base of gilt bronze, 28 x 17.5 x 13.5 cm) was just one of the treasures on display at the *Vatican Splendour* exhibition.

Right: Jan Bruegel the Elder's *The Dream of Raphael* (1595, oil on copper, 35.4 x 51.0 cm), the gift of Joey and Toby Tanenbaum, was added to the Gallery's Permanent Collection in the last year.

Three major exhibitions in Canadian Historical art were *Morrice: A Painter with a View*, organized by the Montreal Museum of Fine Arts; *John Lyman 1886-1967: "I Live by my Eyes"*, organized by the Agnes Etherington Gallery; and *Sympathetic Realism: George Agnew Reid and the Academic Tradition*, organized by the AGO.

In the area of Canadian contemporary art, many artists in early or mid-career were featured, including

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Invitation to Members

Members of the Art Gallery of Ontario are invited to attend the Annual Meeting on Thursday, June 25 at 5:30 pm in The Jackman Hall. On the agenda will be the Director's report on Gallery activities for the past year, the election by acclamation of ten Members of the Gallery to the Board of Trustees and the presentation of Financial Statements for the year ended March 31, 1987. Reports will be received from several Committees and questions will be invited. The Annual Report for 1986-87 will be available.

June 25, 1987

AGO Annual Meeting

NOTICE OF ANNUAL MEETING

TAKE NOTICE THAT the Annual Meeting of members of the Art Gallery of Ontario will be held in The Jackman Hall of the Gallery on Thursday, June 25, 1987, at 5:30 pm for the following purposes:

(a) to receive reports of the President and the Director on the operations of the Gallery for the year ended March 31, 1987;

(b) to receive financial statements of the Gallery for the year ended March 31, 1987, together with the report of the Auditor thereon;

(c) to record the election by acclamation by members of ten members of the Gallery to the Board of Trustees;

(d) to record appointment of seventeen members of the Board of Trustees appointed as follows: College of Founders (5); Lieutenant-Governor in Council (10); The Council for the Municipality of Metropolitan Toronto (2);

(e) to record election by acclamation of three members of the Gallery who, together with the President and Immediate Past President, will constitute the Nominating Committee of the Board of Trustees to nominate Gallery members for election to the Board of Trustees at the 1988 annual meeting;

(f) to transact such other business as may properly come before the meeting.

Biographical information is set forth herein regarding nominees to the Board of Trustees and Nominating Committee whose nominations were filed with the Corporate Secretary. The expiry date for such nominations was on or before March 31, 1987, as announced in the Preliminary Notice of Meeting published in the March issue of the *AGO News*.

By order of the Board of Trustees
Toronto, Ontario, March 31, 1987

Norman B. Walford
Corporate Secretary

REPORT OF PREVIOUS MEETING

A duly constituted meeting of the Art Gallery of Ontario was called to order by Mr. Fredrik S. Eaton, President of the Gallery, on June 26, 1986. Mr. Norman B. Walford, Corporate Secretary, acted as secretary of the meeting.

The following business was transacted:

Minutes of the annual members' meeting held June 20, 1985, were approved.

The Chairman reported on changes to the Membership Bylaws regarding the Founder Members of the Gallery. He explained that these changes were made to ensure that the surviving spouse of a Patron Founder (Grand Founder, Founder) shall retain that title for his/her lifetime, shall enjoy membership privileges accorded Founders, and shall have the right to vote for Founder Trustees.

The Chairman announced that ten members of the Board of Trustees elected from the membership had been elected by acclamation and were recorded as follows: Dr. Robert A. Bandeen, Mrs. Margaret H. Bindhardt, Mr. Fredrik S. Eaton, Mrs. K.M. Graham, Mr. Keith C. Hendrick, Mr. J. Hans Kluge, Mr. Peter H. Kolisnyk, Mrs. Ann Mills, Mr. Valentine N. Stock, Mr. Ian C. Woolley.

Election by acclamation of members of the Nominating Committee were recorded as follows: Mrs. Flora Agnew, Mr. David Blackwood, Mr. Peter A. Hertzberg. The Immediate Past President and the President are ex-officio members of this Committee.

Appointment of trustees by other bodies were recorded as follows:

(a) College of Founders of the Gallery: Mr. Roger I. Davidson, Mr. Michael M. Koerner, Mr. J. Michael G. Scott, Mr. Joseph M. Tanenbaum, Mrs. Judith R. Wilder

(b) Lieutenant-Governor-in-Council of the Province of Ontario: Mr. John Colacci, Mr. Mariano A. Elia, LLD, Mrs. Sheila Langlois, Mrs. Barbara J. Levy, Mrs. Anne Lind, Mrs. Blanche S. Loeb, Mrs. Joan McKinnon, Mr. Joseph L. Rotman, Mrs. Eileen Mitchell Thomas, QC, Mrs. Hilary Mary Weston

(c) Council of the Municipality of Metro Toronto: Messrs. Frank Faubert and Jack Layton.

Mrs. Enid Maclachlan, Chairman of the Acquisitions Committee, gave a verbal presentation on acquisitions and exhibitions; Mrs. Judith Dickie, President of the Volunteer Committee, reported on volunteers' activities, and Mr. Ian Woolley, Chairman of the Annual Giving Fund, gave a report on Fund Raising.

Mrs. Margaret H. Bindhardt, Chairman of the Finance Committee, presented the financial statements of the Gallery for the year ended March 31, 1986. A representative of Clarkson Gordon, Chartered Accountants, the Gallery's auditor, read the firm's certificate of accordance.

The President, Mr. Fredrik S. Eaton, reported that the Gallery had not only maintained its record of success over the last year, but also continued to demonstrate its ability to adapt to the ever-changing demands placed on it. He noted that the Gallery had adopted a Marketing Plan to meet the specific challenges of audience development and revenue enhancement.

Mr. Eaton said that although prices in the art market have continued to escalate at a rapid pace, the Gallery continued to see its collections grow through the dedicated efforts of the Annual Giving Fund, the Volunteer Committee, and the many canvassers who work on the Gallery's behalf to raise funds to support the art acquisition and exhibition programs. This success also reflects the great generosity of the many benefactors who donate works of art.

The Director, William J. Withrow, gave a brief report on Gallery activities during the past year. He noted that support from the Ontario Government through the Ministry of Citizenship and Culture has enabled the Gallery to proceed with various projects, and that the most outstanding support had been the announcement of a $1.5 million fund to assist with the Gallery's special exhibitions. He thanked the Gallery's staff, volunteers, and board and committee members for their time and dedication, and expressed his sincere appreciation to Mr. Fred Eaton, whose term as President concluded that day.

Mr. Withrow gave an update on the Gallery's plans for the Stage Three expansion, and introduced a short audio-visual presentation on the plans.

There being no other business the meeting was terminated.

INFORMATION SUPPLEMENT

Further to the Preliminary Notice of Meeting published in the March 1987 issue of *AGO NEWS*, no other nominations than those presented by the Nominating Committee have been received by the Corporate Secretary for either the Board of Trustees or the Nominating Committee. Therefore, according to the Bylaws, those nominated will be elected by acclamation at the annual meeting without vote or ballot.

Similarly, no motions on any issue requiring decisions have been submitted by members to the Corporate Secretary of the Gallery pursuant to the Preliminary Notice of Meeting published in the March issue of *AGO NEWS*. Therefore, no resolutions will be made.

Those nominated to the Board of Trustees to be elected by acclamation at the meeting are: Dr. Robert A. Bandeen, Mrs. Margaret H. Bindhardt, Mr. Ian Carr-Harris, Mr. Fredrik S. Eaton, Mr. Michael A. Hasley, Mr. William A. Heaslip, Mr. Keith C. Hendrick, Mr. J. Hans Kluge, Mr. Ernest C. Mercier, and Mrs. D.S. Mills.

Those nominated to the Nominating Committee to be elected by acclamation at the meeting are: Mrs. Flora Agnew, Mr. Brian Burnett, Mr. Peter A. Hertzberg.

Biographical information on all nominees is alphabetically set forth below.

ANNUAL REPORT

Members wishing to receive a copy of the 1986-87 Annual Report of the Art Gallery of Ontario are asked to contact the Membership Office. A copy will be sent following the Annual Meeting on June 25.

BIOGRAPHICAL INFORMATION

Flora Agnew

Flora Agnew was born in Lindsay, Ontario, and educated at the Bishop Strachan School, Toronto, and the University of Toronto. She is currently Chairman of the Board of Governors, Bishop Strachan School; on the Executive Council of the Confederation of Independent Schools; on the Board of Directors of the Volunteer Committee of Art Museums of North America. She is Secretary/Editor of *COMMUNIQUE*, a bulletin published by the Canadian Federation of Friends of Museums. She is a past President of the Volunteer Committee of the Gallery, and was Chairman of *The Dinner Party* (Judy Chicago), a project of the Committee when it was exhibited at the Gallery in 1982. She has served as an Associate from the Membership, and has been a member of the Board of Trustees. She is a member of the Membership Committee, and the Development Committee, both AGO Board committees. She is a member of the Gallery's Nominating Committee.

Robert A. Bandeen, OC, KStJ, PhD, LLD(Hon.), DCL(Hon.)

Robert A. Bandeen was educated at the University of Western Ontario (BA) and Duke University (PHD, Economics). He is President and Chief Executive Officer of Cluny Corporation. Mr. Bandeen is a former President of Crownx Inc. and a former President and Chief Executive Officer of Canadian National Railways. He serves as a Director of BP Canada Inc., C-I-L Inc., Consolidated Bathurst Inc., Counsel Trustco., Counsel Corporation, Counsel Life Insurance Co., Diversicare Inc., Hope Brook Gold Inc., Greyhound Computer of Canada Ltd., Greyvest Inc., and Newfoundland Capital Corporation Inc. He is Chancellor of Bishop's University, and a member of the Board of Trustees of Lester B. Pearson College of the Pacific.

Mr. Bandeen is a member of the Gallery's Finance Committee, a Vice President of the Art Gallery and Executive Committee member.

Margaret H. Bindhardt (Margo)

Margo Bindhardt was born in Cleveland, Ohio, and educated at Laurel School (Cleveland), St. Timothy's School (Stevenson, Maryland), and Briarcliff College (Briarcliff Manor, New York) (AAS English/Speech, Radio, Drama). She is a housewife and mother of two children. Since becoming a landed immigrant in Canada in October 1964 she has served (or is serving) on the boards of the Canadian Equestrian Team, the Canadian Opera Company, Young People's Theatre, the Guelph Spring Festival, the Country Day School (Founder), the Toronto International Festival, and the Toronto Arts Awards. She is a member of the Junior League of Toronto and the board of the Toronto Arts Council.

Mrs. Bindhardt was appointed to the Art Gallery of Ontario Board of Trustees as a Provincial Trustee in 1980. She has served as Membership Chairman from 1983 to 1985 and has been a member of the Community Relations Committee, Finance Committee, the General Director's 25th Anniversary Committee. She was Chairman of the Co-Ordinating Committee (an ad hoc committee of the Board), Chairman of the Finance Committee, a Vice-President of the Board of Trustees, and member of the Executive Committee from 1985-86. She was elected President in January 1987 to fill the incomplete term of Mr. Valentine N. Stock.

Brian Burnett

Brian Burnett is a professional artist who has exhibited since 1979 in solo and group exhibitions in Canada and Germany. He was born in Ontario in 1952 and educated in Toronto at New School of Art. Mr. Burnett is represented in private and public collections in Ontario. He has been awarded Canada Council Grants (1979-1985); Ontario Arts Council Grants (1978, 1979, 1983); Rodman Hall Juried Exhibition, OAC First Prize (1982). He received a commission for a work for the Courthouse Land Registry Building, Ottawa, and is represented in Canada by The Isaacs Gallery, Toronto.

Ian Carr-Harris

Ian Carr-Harris is a 46-year-old artist associated with the Carmen Lamanna Gallery. He studied history at Queen's University (1959-1963), Library Science at the University of Toronto (1964), and sculpture at the Ontario College of Art (1967-1971). He has taught at OCA since 1975, and contributes regularly to leading Canadian art magazines. Mr. Carr-Harris has been included in such national and international exhibitions as Kanadische Kunstler (Basel, 1978), Fiction (AGO, 1982), the Venice Biennale (1984), and Aurora Borealis (Montreal, 1985). He has been on the Board of the Art Gallery at Harbourfront since 1983, and has been Director of Library Services at OCA since 1972.

Fredrik S. Eaton, BA, LLD

Fredrik S. Eaton is Chairman, President, and Chief Executive Officer, The T. Eaton Co. Limited; and President and Director, Eaton's of Canada Limited. He is Director: Telegram Syndicate Limited; Telegram Corporation Limited; Hollinger Limited. Director: Baton Broadcasting Incorporated; CFQC Broadcasting Limited; CFTO Limited; Glen-Warren Productions Limited; C.F. Haughton Limited; The Toronto-Dominion Bank; Norcen Energy Resources Limited; Canada Packers Inc.; Ritz Carlton Inc.

Mr. Eaton was born in Toronto and attended Upper Canada College, and the University of New Brunswick (BA, Hon. LLD).

He is a Founder Member and Trustee, Art Gallery of Ontario and was Co-Chairman with former President Edmund Bovey of the fund-raising drive to finance the expansion of the Art Gallery of Ontario in 1974. He has been Chairman of the Contemporary Art Purchase Committee, and is currently a member of the AGO 2000 Committee. Past President of the Gallery, and a member of the Executive Committee.

Michael A. Hasley

Michael A. Hasley was born in Montreal, Quebec in 1941 and educated at McGill University, BA Hon. Economics & Political Science, Columbia University, MBA. He is Executive Vice President of Guaranty Trust Company of Canada. Mr. Hasley is Past President of: The National Club; The Gage Research Institute; and C.M. Hincks Treatment Centre; Former Director; Junior Achievement; Beverley Lodge; and the National Club; Member: The Duke of Edinburgh's Commonwealth Study Conference – 1980.

Mr. Hasley has served on the Annual Giving Fund and Development Committees since 1985.

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OONARK *continued from p. 1*

constrained; there are subtle changes in spacing, tiny inconsistencies in the lines of thread, and alterations in colour work to enhance the image and make viewing a source of continual discovery.

The 1970s were a busy time for Oonark as she made drawings and wall hangings for a number of projects, commissions, and exhibitions. It was particularly frustrating, then, for her to lose the use of her hands in 1979. Suffering from a neurological disorder, the 73-year-old Oonark could no longer control her sewing needle or pencil. In spite of her disability, Oonark did attempt some drawing after that time. The shaky sketches, put down on paper as though by sheer force of will, are particularly moving testaments to Oonark's characteristic determination and talent. Oonark died in 1985 in hospital in Churchill, Manitoba.

During her lifetime Oonark was widely recognized and honoured. She was elected to the Royal Canadian Academy of Arts and named an officer of the Order of Canada. She was also featured in a number of solo exhibitions, although this is her first major retrospective. Works included here were selected from more than 800 drawings and 120 wall hangings documented during research for this exhibition and from the approximately 100 prints made from Oonark drawings between 1970 and 1985.

The Jessie Oonark retrospective was organized for the Winnipeg Art Gallery by guest curators Jean Blodgett (who is Adjunct Curator of Inuit Art at the AGO) and Marie Bouchard. Accompanying the exhibition is an extensive catalogue in English and Inuktitut which includes approximately 100 illustrations, a biography of Oonark, and a discussion of her work.

To assemble this retrospective, works were borrowed from more than 30 collectors, including, among others from Toronto, the Art Gallery of Ontario and Harry and Marcia Klamer. The Klamers generously donated a major collection of Inuit art to the AGO in 1978 and a small exhibition of works selected from this collection is being shown from May 30 to July 26 in the corridor outside the Members' Lounge.

Jean Blodgett is Adjunct Curator of Inuit Art at the AGO.

Jessie Oonark.
Gallery E. June 27 – May 6.

Sixth International Congress of WFFM

Museum Lovers Gather in Toronto

BY FLORA AGNEW

AFTER CONGRESSES IN BARCELONA, BRUSSELS, FLORENCE, **Birmingham, and Paris, museum lovers from around the world will gather in Toronto from June 15 through 19, for the Sixth International Congress of the World Federation of Friends of Museums. The Congress is being hosted by the Canadian Federation of Friends of Museums, (CFFM), which celebrates its 10th anniversary this year.**

Who or what are Friends? As CFFM President Carol Sprachman explains, "Friends are those individuals or groups who support museums. They may be members of the Boards of Trustees, fundraisers, donors, corporate benefactors, volunteers, promoters, members, supporters, visitors, and ultimately the taxpayers." CFFM is the association which these many 'societies' and individuals can join to exchange information, and to act as one national voice on matters of concern to Friends of museums across Canada. CFFM now represents more than 100,000 Friends of museums, including Members of the Art Gallery of Ontario who are 'Friends' because the Board of Trustees of the AGO is a society member of CFFM.

As an active member of the World Federation, CFFM is one of 23 national bodies speaking for Friends in countries around the world. Many of those 23 national Friend's associations will be represented at the Congress in Toronto this June. As the title of the conference, "Metamorphosis – the Challenge of Change," suggests, delegates will be addressing the important issue of the changing role of museums in our society. By sharing information and the unique experience and point of view of representatives from such far away places as Australia, Greece, and Belgium, they will be attempting to identify those factors, whether environmental, technological, political, cultural, or economic that affect or influence those changes. In addition to this important task, the Congress will afford an exceptional opportunity for its members to reexamine the role of Friends in museums in light of these challenges.

Registration for the Congress will begin on Monday, June 15. Sessions are being held in the Walter Hall, Edward Johnson Building, University of Toronto. The delegates will be welcomed by Edmund C. Bovey, President of the World Federation of Friends of Museums (and formerly of CFFM), who was elected to this highly esteemed post during the Fifth International Congress in Paris. The opening address by Richard Oldenburg, Director of the Museum of Modern Art, New York, goes to the heart of matters and deals with the roles and responsibilities of the private sector in the financing of museums. Leo Dorais, Secretary General of the National Museums of Canada will examine the same topic from the point of view of "The Public Sector," which will be followed by a panel discussion, "Trends in Museum Financing," moderated by E.C. Bovey. Ayala Zacks Abromov, Michael Fopp of the London Transport Museum, Barbara Robertson, former Trustee of the Metro Toronto Zoo, and Francis Hure of France, past-President of WFFM, will be participating in a panel discussion entitled "Museums, the Real Thing," which will be moderated by David Barr, Associate Director Curatorial of the Royal Ontario Museum.

The special attraction of Tuesday afternoon promises to be the talk of Juan Ramirez Samaranch, President of the International Olympic Committee, who will speak about the new Olympic Museum now under construction in Lausanne, Switzerland.

The stimulating lectures and discussions will continue on Wednesday morning, when J. Carter Brown, Director of the National Gallery of Art, Washington, DC, will voice his opinions about the pros and cons of "Mega Exhibitions," and a panel moderated by Nicholas Roque-Melas, Chairman of the Friends of the Benaki Museum in Athens, will discuss "What is a Friend?" In the afternoon delegates will visit Toronto area museums to observe "Friends" in action at The Museum of the History of Medicine, The George R. Gardiner Museum of Ceramic Art, the Art Gallery of Ontario, the Royal Ontario Museum, and the Ontario Science Centre, where a special session has been arranged for Young Friends.

"Accessibility or Protection – What do Friends Want?" will be the topic on Thursday morning for panelists from the USA, Australia, France, and Canada under the direction of Patrick Derom of Belgium, Secretary-General of WFFM. At noon our Friends will be treated to a pleasant picnic lunch on the beautiful grounds of the McMichael Gallery in Kleinburg, which will be followed by a tour of its unique collections of Group of Seven and native Indian art. The Honourable Gerard Pelletier, Chairman of the Board of Trustees of the National Museums of Canada, will be the last speaker to address the delegation. His Friday morning lecture "Are Friends and Museums Meeting the Challenge?" will perhaps also serve as a summation of the Congress.

Delegates to the WFFM Congress will have a busy social schedule as well. Receptions are planned at Toronto's City Hall, the Art Gallery at Harbourfront, the Royal Ontario Museum, and the Art Gallery of Ontario. A Gala Dinner will be held in Roy Thomson Hall in honour of the 350 delegates expected to attend the Congress. For those who are coming to Canada from far away places, the organizers have arranged special tours to Quebec, the Arctic, Calgary, Red Deer, and Ottawa, in addition to day tours to Niagara Falls and to the Seagram Museum in Kitchener/Waterloo. For further information regarding CFFM or the WFFM Congress, please contact: CFFM, c/o The Art Gallery of Ontario.

Flora Agnew is a member of the AGO's Board of Trustees and Secretary of CFFM.

A Special Welcome to our Friends

Cultural institutions would not be able to exist without the involvement and support of private individuals or "Friends," as they are fondly known. For this reason, the Art Gallery of Ontario takes great pleasure in welcoming to Toronto the Sixth International Congress of the World Federation of Friends of Museums this June.

The AGO feels a close affiliation with this WFFM Congress, as it has been organized by the Canadian Federation of Friends of Museums. The CFFM is highly regarded throughout this country for the important role it plays in communicating the interests and concerns of the public in the cultural scene. Many CFFM members are closely tied to the AGO through their tireless volunteer and committee work. Our particular appreciation goes to CFFM President, Carol Sprachman. Carol has served the Gallery in many key capacities over the years – as a President of our Volunteer Committee, a Trustee of our Board, and a member of our AGO 2000 Committee (not to mention countless other projects and committees) – and in doing so, has helped shape the AGO's present and future.

The AGO salutes the WFFM, and pays special tribute to our very own "Friends." We look forward to welcoming congress participants from around the world to our Gallery this summer.

William J. Withrow,
Director

THE COLLECTION IN FOCUS

Recent Acquisitions of European Art

BY DAVID McTAVISH

ROSES, TULIPS, LILIES, AND OTHER GARDEN FLOWERS IN A wicker basket, a self-absorbed youth with a steady gaze, a mysterious woman with a long arrow in a lush landscape, a shop window on the rue des Maillots in Dieppe, and a semi-circle of reverent persons around a naked baby propped up on a sheaf of wheat have very little in common. Very little indeed, except that each is the subject of an important European painting, welcomed into the Permanent Collection of the AGO during the last 18 months. Since all but one of the six paintings are gifts, the exhibition, *Recent Acquisitions of European Art 1500-1930*, sets out to pay public tribute to the exceedingly generous donors. As the numbers alone make clear, gifts constitute the most significant element in the growth of the European collection. That this significance, however, goes far beyond the question of numbers will be quickly proven by a visit to the exhibition. The quality of the gifts is exceptional also.

Only two of the six paintings have ever been seen at the AGO. Lunetti's devotional panel from the Florentine Renaissance, the *Adoration of the Shepherds*, has quickly become one of the AGO's most cherished possessions. At the other end of the time-scale, Yves Tanguy's *L'Oreiller de Satin* has recently been saluted in an exhibition of other surrealist works from the AGO. This important recent purchase is now seen in the company of other new acquisitions, before it leaves on a tour of four far-flung centres in the province.

The *Adoration of the Shepherds* was the gift in 1985 of Joey and Toby Tanenbaum, whose munificence now continues with the donation of a splendid copper panel by Jan Bruegel the Elder and a canvas by the seventeenth-century Dutch artist Barent Fabritius.

The Dream of Raphael by Jan Bruegel (1568-1625) is the first important Old Master painting on copper to enter the collection. Like many northern artists who

Pieter Hardime (Flemish, 1677-1728), *Floral Still Life*; oil on canvas, 120 x 89.7 cm. Gift to the Art Gallery of Ontario, 1986, in memory of Arthur Leonard Bishop and his wife Mary, 1986.

sojourned in Italy, Jan Bruegel found copper the perfect support for his almost microscopic manner of painting. In this instance, a landscape of a thousand particulars envelops a young lady with billowing draperies who strides toward a white-bearded hermit, all but obscured in a dark grotto. The composition is based on an enigmatic Italian engraving, but Bruegel has modified the details, including the palm trees which appear as leafy trees of the north. The subject, although often debated, has not been definitely construed.

The painting by Barent Fabritius (1624-1673) is an impressive example of the influence of Rembrandt on portraiture at about 1650. Physically all but lost in the murky background, the sitter seems equally immersed in his own preoccupations. A fur cap and dull green, buttoned jacket emerge on closer scrutiny, but only radiography, recently conducted in the AGO's conservation laboratory, reveals that the white collar originally appeared higher up at the left side and was then painted out. For many years this compelling portrait was on loan to the Museum of Fine Arts, Boston.

Totally different in spirit is the *Floral Still Life* by Pieter Hardime (1677-1758), a recent gift in memory of Arthur Leonard Bishop and his wife, Mary. From Antwerp, Hardime specialized in such still lifes, with the flowers artfully made to look at home with one another, whereas in fact they bloom in different seasons and are even represented out of scale.

The Shop, Dieppe by Walter Sickert (1860-1942) shows to perfection this English Post-Impressionist's low-keyed harmonies, and the late nineteenth-century vogue for intimate street scenes. Both are features ultimately derived from Sickert's teacher, Whistler. An anonymous gift, *The Shop, Dieppe* is the third oil painting by Sickert to enter the AGO Collection and the best.

The one work from the twentieth century, Yves Tanguy's *L'Oreiller de Satin (The Satin Pillow)*, has always been highly esteemed. Not only was it successively owned by two well-known surrealists (and close friends of Picasso), first the poet Paul Eluard and then the English painter Sir Roland Penrose, it was also in some way associated with Salvador Dali, whose name appears on two old labels recently discovered on the stretcher of the canvas. These and other comparative material are included in the exhibition.

Recent Acquisitions of European Art 1500-1930 follows closely on the exhibition *Recent Acquisitions of Prints and Drawings*, which has developed into a popular and recurring feature of the AGO during the last decade. The AGO hopes that an exhibition unveiling new acquisitions of European painting and sculpture will also become a biennial event.

David McTavish is Curator of European Painting and Sculpture at the AGO.

Recent Acquisitions of European Art, 1500-1930
Trier Gallery June 13 – September 20.

Exhibitions

Joyce Wieland
Sam and Ayala Zacks Wing
through June 28

This retrospective of Canada's foremost woman artist and her first major show since the National Gallery's *True Patriot Love* in 1971 covers Wieland's career up to the present day, beginning in the 1950s and including work that reflects her interest in feminism and Canadian nationalism. This one-woman retrospective, the first ever given by a major Canadian gallery, contains nearly one hundred works, including paintings, quilts, and watercolours. A program of Joyce Wieland's films will also be shown. Organized and circulated nationally by the Art Gallery of Ontario.

Betty Goodwin: Works from 1971 to 1987
Gallery of Contemporary Art
through July 12

Transparency and opacity, passage and obstruction – these are among the recurring themes in the work of Betty Goodwin. This exhibition looks back on sixteen years of intense creative activity by the Montreal artist, beginning with her *Vest* works of 1971 and running up to the present day with large-scale drawings inspired by her mural *Carbon*. Funded by the Canada Council and organized by the Montreal Museum of Fine Arts, this retrospective exhibition opens first at the AGO. A **Bold Strokes** exhibition sponsored by **Brendan Wood, Tutsch & Partners Inc., Bryker Data Systems Ltd., Chemical Bank of Canada, Currier & Smith Ltd., Grafton Group Ltd., Johnson & Higgins Willis Faber, Ltd., Onex Packaging Inc.**, and **Saffer Advertising**.

Betty Goodwin: Works from 1971 to 1987 covers 16 years of intense artistic activity by the Montreal artist. Photo: Charlotte Rosshandler, courtesy of the Montreal Museum of Fine Arts

Propositions and Inquiries: Ideas, Concepts, and Language in Art
Gallery E
through June 21

Conceptual art may be defined as art that shifts the focus from the visual and material properties of art to the ideas and linguistic concepts behind it. This exhibition draws on works in both the International and Canadian Contemporary Collections done between 1967 and 1980, and presents a spectrum of creativity covered by the term "conceptual art." Includes the works of such well known artists as Beuys, Kosuth, Kelly, Snow, Acconci, and Levine.

Recent Acquisitions in Prints and Drawings
Margaret Eaton Gallery
through July 12

This exhibition, a popular biennial event, features recently acquired prints and drawings obtained either as gifts or by direct purchase. Many works of merit have been acquired, among them Gainsborough's *Wooded Landscape with Herdsman and Cattle* (the most important addition to the AGO's collection of prints and drawings in the last two years), a superb double-sided Renaissance drawing by Giulio Romano, and three of the finest plates from Henri Matisse's *Jazz* portfolio.

Recent Acquisitions of European Art 1500-1930
Trier Gallery
June 13 – September, 20

Six outstanding works, five of them gifts, make up this exhibition of European paintings newly added to the AGO's Permanent Collection. Painters represented in this show include Jan Bruegel, Walter Sickert, and the Surrealist Yves Tanguy.

Jessie Oonark: A Retrospective
Gallery E
June 27 – September 6

Jessie Oonark was a widow in her late fifties when she began drawing. During the course of her brief but highly productive career, she produced drawings and wall hangings which dealt with both traditional themes and the profound changes in Inuit life that she herself had experienced. More than 80 wall hangings, drawings, and prints by the artist are included in this show, which was organized by the Winnipeg Art Gallery.

Selections from the Klamer Gift of Inuit Art
Members' Lounge Corridor
May 30 – July 26

This exhibition, intended in part to complement the Jessie Oonark retrospective, features works drawn from the extensive collection of Inuit art given the AGO by the Klamer family. Organized by the AGO.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries

Fourteenth- through 19th-century paintings; 19th- and 20th-century sculpture and major paintings from the Contemporary Collection.

Georgia Ridley, John Ridley, and J.S. McLean Galleries

Selections of Canadian historical art from the Permanent Collection.

Signy Eaton Gallery

Selections of contemporary Canadian art from the Permanent Collection.

Henry Moore Sculpture Centre

Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Print and Drawing Galleries

Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be circulated by Extension Services during June. Dates are subject to change.

Henry Moore: Shelter Sketchbook Portfolio (CONTACT)
Belleville Public Library Gallery
June 1-30

Sympathetic Realism: George A. Reid and the Academic Tradition
Art Gallery of Peterborough
June 4 – July 5

Weegee
Dalhousie Art Gallery, Halifax
June 4 – July 12

Preferred Places: A Selection of British Landscape Watercolours from the Collection of the Art Gallery of Ontario
Sarnia Public Library and Art Gallery
June 5 – July 6

Written Images: A Selection of Sequential Works
Glendon Gallery, Toronto
June 18 – July 24

Liz Magor
Winnipeg Art Gallery
June 21 – August 9

"Artists with their Work" Programs

Simon Harwood, Janis Hoogstraten, Douglas Kirton: *Nature, the Garden and the Seeds of Things*
Centennial Gallery, Oakville
through June 7

Robert Bowers: Sculpture
Niagara Artists' Centre, St. Catharines
through June 27

Tom Benner: Sculpture
Woodstock Art Gallery
June 4-27

Nora Hutchinson: Video Screening
Woodstock Art Gallery
June 4-6

Nora Hutchinson: Video Screening
Hamilton Artists' Inc.
June 19-20

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. Join us during June:

Mondays at 12:15 pm
Tuesdays to Thursdays at 12:15 pm and 2:00 pm
Wednesdays at 5:45 pm* and 7:30 pm
Fridays at 11:15 am** and 2:00 pm
Saturdays at 2:00 pm*** and 4:00 pm
Sundays at 2:00 pm and 4:00 pm

**Rendezvous with Art*, a new program for the after-work crowd featuring a half-hour tour followed by an informal discussion over complimentary coffee in the Art Rental and Sales Gallery.

***Artful Conversation*, a program offered every Friday, features a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

***On the last Saturday of each month, this talk is 'signed' for the hearing impaired. On Saturday, June 27, the AGO's Klamer Collection of Inuit Art will be discussed.

Gallery School

Advanced Studio
September 1987 – May 1988

Applications by secondary school students are invited for the 1987-88 Advanced Studio program year. A pre-college program, the Advanced Studio curriculum gives special attention to those students preparing for post-secondary studies in fine art, providing a foundation training in specific studio skills and aiming at the development of their perceptual awareness. To apply for the program, students should submit 12 original pieces of artwork or slides, a letter of recommendation from their art teacher or some other school official, and a brief statement (250 words) explaining their interest in the course and detailing any previous art-related experience. Thirty four-hour classes are held Saturdays from September 1987 to May 1988. The Advanced Studio program is generously funded by **The Eaton Foundation** with special scholarships provided by **Shell Canada Limited**. Tuition: $175 for Gallery Members; $200 for non-Members. Call the Gallery School at 979-6621 for further details.

Adult Studio
June 17 to August 13, 1987

Again this summer, the Gallery School will offer studio art courses for adults, catering to both the novice and the more experienced student. These include introductory, intermediate, and life drawing, printmaking, watercolour, and painting. Courses are held Wednesday and Thursday evenings from 7 to 10 pm and run for eight weeks, with Wednesday classes beginning June 17, and Thursday classes starting on June 25. Registration is accepted by mail or in person, and will be confirmed on receipt of payment. Enrollment continues up to the first day of classes, but early registration is recommended because of limited class size. Tuition is $85 for Gallery Members and $110 for non-members. Cheques may be post-dated to first day of classes. Faculty and course offerings are subject to change and available on sufficient registration only. Call the Gallery School at 979-6621 for details.

Hands On

Please note that *Hands On* will be closed throughout the month of June. During the summer, *Hands On* will be open from June 30 to August 28. Tuesday through Saturday from 11 am to 4 pm. For more information call 977-0414, Ext. 352.

Hands On appreciates the generous support of **Atari Canada Corp.**

The Grange

Built in 1817-19, The Grange was strongly influenced by 18th-century British classical architecture, particularly in the use of a projecting front section topped by a pediment. Numerous modifications were made to the house over the years, most notably the addition of the west wing in the 1840s, and the library in 1885, and The Grange as it exists today is in fact a composite, made up of the original building and later alterations. Now restored to the style of a gentleman's house of the late 1830s, The Grange is one of Toronto's most popular living museums.

Free with admission to the

ANNUAL REPORT
BIOGRAPHICAL INFORMATION
continued from p. 2

William A. Heaslip

Educated in Toronto, William Heaslip is President, Chairman, and CEO of Grafton Group Limited. He is also Chairman, President, and CEO of Elks Inc., and Chairman of Maher Inc.; Director: Guaranty Trust Company of Canada Executive Committee, Traders Group Limited, Toronto General Insurance, Canadian Liver Foundation, the National Club, Toronto Symphony, and Care Canada.

Mr. Heaslip has been Chairman of the Gallery's Audit Committee since 1984.

Keith C. Hendrick

Educated at the University of Toronto and Oxford University, Mr. Hendrick is President of Noranda Minerals Inc. and Senior Vice President of Noranda Inc.; Director of Brunswick Mining and Smelting Corporation Limited; Kerr Addison Mines Limited; Corporation Falconbridge Copper; Hemlo Gold Mines Inc.; Constellation Assurance Co.; Manufacturers Hanover Bank of Canada; the Centre for International Business Studies; and Shepherd Products Ltd. He is Past Chairman of the Gold Institute; the International Lead Zinc Research Organization; the Canadian Export Association; and the Zinc and Lead Development Associations.

Mr. Hendrick is a Vice President of the Art Gallery Chairman of the Finance Committee, and a member of the Executive and Building Committees.

Peter A. Hertzberg, B.A.Sc., P.Eng.

Educated at the Royal Military College in Kingston and at the University of Toronto, Mr. Hertzberg served with the Royal Canadian Engineers at home and abroad from 1941-47. He is a Consulting Engineer and former President of Proctor & Redfern Limited, Consulting Engineers and Planners. He is a member of the Association of Professional Engineers of Ontario, the Association of Consulting Engineers of Canada, and the Military Engineers' Association of Canada. He is on the Board of Governors of Massey Hall and Roy Thomson Hall, a member of its Executive Committee and Chairman of its Property Committee. He is a former Trustee and Vice-President of the Gallery and former Chairman of its Building and House Committees. Mr. Hertzberg is a member of the Gallery's Nominating Committee.

J. Hans Kluge

J. Hans Kluge is President and Chief Executive Officer, Ascolectric Limited, Brantford, Ontario. He is a member of the Board of Governors; Hamilton Philharmonic Orchestra; Brantford Symphony Orchestra; Canadian Manufacturers' Association; International Standards Advisory Committee; Electrical and Electronic Manufacturers' Association of Canada; International Telecommunications Discovery Centre; Past Chairman: Canadian Standards Association; International Standards Advisory Committee; Electrical and Electronic Manufacturers Association of Canada; Electrical Manufacturers Sector Metric Commission. He is Chairman: Canadian Manufacturers' Association, Ontario Division Executive Committee; Member: Pacific Area Standards Committee; Canadian National Committee of the Illuminating Engineering Society; Ontario Association Certified Technicians & Technologists.

Mr. Kluge was born in Czechoslovakia and educated in Prague, Salzburg, Vienna (BA); and Ryerson Polytechnical Institute, Toronto.

He is the Chairman of the Art Gallery of Ontario's Stage Three Building Committee, Past Chairman of the House Committee, and a member of the Board of Trustees.

Ernest C. Mercier

Ernest C. Mercier is Executive Vice President, Corporate Banking Division, of The Toronto-Dominion Bank. He was born in 1933 and educated at the University of Glasgow, Scotland (BSc, Hon., Applied Chemistry). Mr. Mercier has held positions at Celanese Canada Inc. (1966-70), and with The Toronto-Dominion Bank (since 1970). He is a Director: Oxford Development Group; The Toronto Symphony; Member: Board of Governors, Crescent School.

Ann Mills

Born in Fort Erie, Ontario, Ann Mills was educated there and at the University of Toronto (BA). Formerly employed as a Home Economist with Consumers Gas Company, she has been an active member of the Volunteer Committee of the Art Gallery of Ontario since 1975. During this period she has served as Chairman of the Communications, Gallery Volunteers, Travel AGO and Art Rental and Sales committees, and as a docent. She has coordinated and escorted a number of Art Tours for the Committee, both in Europe and North America. A Past President, Ladies Section, Muskoka Lakes Golf and Country Club, other volunteer Executive positions have included work with Toronto City Panhellenic Association, Women's College Hospital Volunteers, and the Women's Committee, Heart and Stroke Foundation. She is President of the Volunteer Committee of the AGO and a member of the Board of Trustees.

Gallery. Entrance to The Grange through the AGO. Adult tours are arranged by calling 977-0414, ext. 237. For school tours, call ext. 601.

A project of the Volunteer Committee.

Films

Public Concerns in the Private Eye: the Ethics of the Documentary

What are proper subjects for a documentary? Are there limits to the probing camera? Are there subjects which are taboo? These and related questions are the subject of this series, which uses a mixture of films and panel discussions to explore the ethics of the documentary. The program is presented with support from the National Film Board, the Toronto Arts Council, the Ontario Arts Council, the Canadian Filmmakers Distribution Centre, and the Canada Council.

The following event takes place in the Jackman Hall. Tickets are $3 and are on sale in the Audio-Visual Centre. Entrance via the McCaul Street doors. For further information call 979-6608.

Tuesday, June 2

Panel: *Private Expression, Public Process: Funding of Documentaries.*

Moderator: Max Allen (CBC). Guest panelists include Tod Gitlin, American media critic; David Baskin, CTV; and a representative of the Ontario Film Development Corporation.

Special Screening

Thursday, June 4
6 pm
Ghare Baire (The Home and the World)
(India, 1984, col., 140 min.)
Dir. Satyajit Ray
Based on a novel by Rabindranath Tagore, and starring Soumitra Chatterjee, Swatileka Chatterjee, and Victor Banerjee

This story about the emancipation of women – what it does to them and the men who love them – takes place in 1907 during the chaotic aftermath of Lord Curzon's partition of Bengal into Muslim and Hindu states. In Hindi with English subtitles.

The film will be followed by a discussion with Nabaneeta Dev Sen as part of the 9th International Summer Institute for Semiotic and Structural Studies.

Tickets for the film are $3. The screening will take place in The Jackman Hall with entrance via the McCaul Street doors.

Gallery Hopping

Oakville Outing

Wednesday, September 23

Come with us to visit this lovely lakeshore community where we will view two very special private collections, have lunch at Glen Abbey Golf Club, and visit Oakville's Gairloch Gallery. Limited to 30 people.

Cost: $35 including lunch. Meet at the Pleasant Blvd. exit of the St. Clair subway station. Bus departs at 9:30 am.

Travel AGO

Roaming Scotland

September 9-20, 1987

A feast for those who love Scottish history. Our personable and witty resource expert, Basil Skinner of the National Trust for Scotland, will guide us through some of the finest historical and artistic sites of the country, among them Hopetown House, a miracle of Adam design; the ancient Tower Houses of Craigevar and Crathes; and Drumlanrig, home of the Duke of Buccleuch and Queensberry and seat of Scotland's foremost private art collection. We finish at Turnberry, the perfect Edwardian seaside hotel renowned for its cuisine and its golf course. Join us!

Poland via Prague and Vienna

October 4-20, 1987

Come stroll with us through the narrow streets of "Golden Prague." Visit St. Vitus Cathedral and the Old Synagogue, then sip a beer in Market Square while listening to the chimes of the Old Town Clock. Comfortable, fully equipped Austrian buses will take us from Prague to Poland through the rolling hills of the Carpathian Mountains. Polish museums have fine collections of sculpture and painting from medieval to contemporary. Everywhere the rainbow colours of folk costumes and art mix with the rich display of aristocratic splendour of royal castles and the solid wealth of burghers' houses.

Two special dinners are planned – Thanksgiving in Warsaw and a final banquet in Vienna at the Schwartzenberg Palace to the tunes of Viennese waltzes.

New York, New York!

November 20-22, 1987

A long weekend in North America's most exciting city. We will leave early Friday and return late Sunday evening. In between will be special art tours, fine dining, theatre, and shopping. Mark it in your calendar for November and join us.

Looking Ahead ...

Chicago: Spring 1988
Alsace and Switzerland: Spring 1988

Members' Activities

For the following programs, tickets must be purchased in advance. There are no refunds after three working days prior to the scheduled event. To order tickets by mail, please follow the instructions on page 6; by credit card, please call 977-0414 and ask for the Volunteer Office. A Member may purchase up to four tickets. The following are projects of the Volunteer Committee.

Sunday Start with Art

Propositions and Inquiries: Ideas, Concepts, and Language in Art

Sunday, June 14, 11 am

Join us in the Members' Lounge for a continental breakfast and then tour this show of conceptual art drawn predominantly from the AGO's Permanent Collection. Tickets $6.

Art in the Morning

Propositions and Inquiries: Ideas, Concepts, and Language in Art

Wednesday, June 17, 9:30 am

This is a rare chance to enjoy conceptual works in the AGO's Permanent Collection. The tour will follow refreshments in the Members' Lounge. Tickets $4.50.

Volunteers Wanted

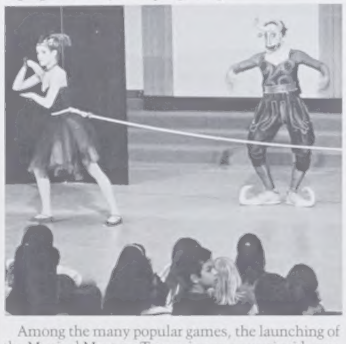
Add a new dimension to your life. Your help is needed in the Gallery, The Grange, and the Reference Library. A few hours each week of your time will provide a useful service for the AGO and a gratifying experience for you. Meet new friends while learning about the Gallery and The Grange. Volunteer Applications are available in the Volunteer Office and at the Membership Desk.

Behind the scenes

Spring Thing – The Big Break A Great Success

DURING THE WEEK OF MARCH 16 TO THE 20TH, THE AGO opened its doors to over 20,000 visitors to participate in a program which celebrated all the arts, music, dance, theatre, and film, in addition to educational programs relating to the Collection.

The acoustiguide Magical Mystery Tour (above) and the Desrosiers Dance Company (below) were just two of the highlights of this year's Spring Thing.



Among the many popular games, the launching of the Musical Mystery Tour using an acoustiguide was an outstanding success. The Walt Disney Film program attracted thousands of visitors of all ages, and the Desrosiers Dance Company's *Nightclown* – an electric and flamboyant theatrical experience – transported viewers into a world of dreams and fantasy.

The Inner Stage theatre group delighted young and old alike with their energetic and humorous renditions of old time favorites such as Jack and the Beanstalk, and Dick Whittington and His Cat, and gales of laughter ensued from the Walker Court as Tom Kubinek entertained with his magic, charm, and humour.

Other highlights included balloons transformed into poodles, lions, and fruit, from Herbie the Clown; sculptures of wood and cardboard, vibrant paintings and clay forms, and other treasures created by budding artists in the Activity Centre. *Hands On* introduced young visitors to art-related concepts, such as colour, line, sculpture, and portraiture. Children were delighted to dress up in beautiful costumes to reenact historic portraits and see themselves on video. During March Break 1987, when you needed an excuse to learn and play, Spring Thing – The Big Break at the AGO was the ideal place in which to do it.

Donors Gather in Curators' Circle

ON TUESDAY, MARCH 10, THE CURATORS' CIRCLE, A special group of donors to the Art Gallery of Ontario, held their 3rd Annual Curators' Circle Dinner. This year's special guest was architect Barton Myers, who gave a lively and informative behind-the-scenes presentation on his plans for the Stage Three expansion of the Gallery.

Playing official hosts to the event were co-chairmen, Judith (Billie) Wilder and Gerald Schwartz. The evening began with a private viewing of the Stage Three Exhibition, which included the architectural proposals by the four finalists, followed by a festive dinner in the Walker Court.

The Curators' Circle began three years ago, and has grown from the original 95 members to 230 this year. One of the reasons for its growing popularity is the spirit and dedication of its co-chairmen, and also the creation of a special program of activities which are conducted year-round. Curators' Circle members enjoyed a special Vatican Splendour brunch and viewing, Christmas cheer in the Grange, an evening with a private tour of the Roger & Myra Davidson Collection of International Contemporary Art with the Davidsons and ended their third year with a brunch in conjunction with the Joyce Wieland exhibition.

The Curators' Circle affords a special opportunity for major donors to become involved with the Gallery. If you would like to learn more, please contact Mary Slavik, Development Officer at 977-0414, ext. 388.

Shops and Services

Gift Certificates

Valid for one year and available in denominations of $10, $25, and $50. Redeemable at all AGO outlets, Art Rental, The Restaurant, and Membership.

Art Rental and Sales Gallery

There is still time to see *Focus 87*, our special photographic exhibition, which continues until June 7. Don't miss it! A completely new selection of contemporary art will be shown from June 9 to July 5. All works are available for rent or purchase, with up to three months rent deductible from the purchase price. A project of the Volunteer Committee.

The Book Shop

The AGO *Address Book*, an alphabetic guide to the Permanent Collection, is now available in the Book Shop. Cloth bound for hard wear and boxed for mailing, the AGO *Address Book* features a full-colour reproduction of Tom Thomson's *Northern River* on its cover and sells for $20.

The Reproduction Shop

Decorating the cottage this year? Do it splendidly with exciting reproductions from our Group of Seven collection. Also available are international fine art reproductions and modern posters, plus Leader frames, museum mounting, and our fast framing service. Ten percent discount to Gallery Members. A project of the Volunteer Committee.

The Jewellery Shop

This month the Jewellery Shop offers pins in the shape of dragonflies, grasshoppers, fish and other creatures in combinations of silver, brass, and copper. A project of the Volunteer Committee.

Impulse Shop

Camp it up! Dye-sticks and squirt paints will transform your young campers into Tom Thomsons. Let them personalize all their camp clothing with their own logo, creating T-shirts, socks, and knapsacks that will be the envy of the birds and bees. This will also save Mom and Dad from the chore of sewing on those awful labels. A project of the Volunteer Committee.

Reproduction of Lawren Harris's *Pines: Kempenfelt Bay* is one of many Group of Seven prints to be found in The Reproduction Shop.

Audio-Visual Centre

The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects, for educational use throughout Canada, for loan or in-house viewing by appointment. The Centre now has available for rent film classics in video format.

The Restaurant

The popular main-floor dining room offers a diverse and moderately priced menu. Fully licensed. For reservations call 977-0414, ext. 206 or 612. Open seven days a week for lunch, and Wednesdays for dinner.

The Coffee Shop

A pleasant snack stop on your AGO tour. Closed Mondays.

Members' Lounge

Meet for drinks or a light luncheon in the elegant room overlooking the Walker Court. Reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norma Ridley Reading Room

A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

Membership Desk

Information and service for Members in the lobby. Instant membership renewal, gift memberships and guest passes are available. New memberships are issued and all inquiries about AGO membership are welcomed.

Services for Disabled People

Ramp access through east lobby doors or through lower doors via west-side of ramp; limited number of wheelchairs available; large print floor plan indicating facilities/access; signed Gallery talks for hearing impaired people on the last Saturday of each month at 2 pm.

Donor Cards

A Project of the Volunteer Committee

Donations may now be made to the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation or other occasion. The person or family to be honoured will receive a special acknowledgement card, and tax receipts will be issued for gifts of $5 or more. Please include the following information with your donation.

(a) The donor, your name and address.
(b) The occasion to be honoured.
(c) The name and address of the recipient.
(d) Donation cheque payable to the Art Gallery of Ontario.

Forward mail to:
Volunteer Office
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4

Erratum

In the April 1987 edition of AGO *News*, Will Gorlitz's work *Certain Terms* was incorrectly identified as part of the AGO's Permanent Collection. In fact, *Certain Terms* is in the collection of Mr. and Mrs. E.L. Stringer. AGO *News* regrets this error.

ART GALLERY OF ONTARIO

JUNE 1987

AGO NEWS

YEAR IN REVIEW continued from p. 1

Helga Matura

Gerhard Richter's *Helga Matura* (1966, oil on canvas, 180 x 110 cm) was presented to the AGO by the Volunteer Committee Fund.

Bernie Miller, Liz Magor, Will Gorlitz, and Nancy Johnson, the latter two presented through *Perspective 86*, an annual award exhibition for contemporary art sponsored by George W. Gilmour. The year also saw a major survey of the career of Harold Town.

Selections from the Roger and Myra Davidson Collection was a significant contemporary international exhibition which featured major artists of the American avant-garde.

Throughout the year AGO curators further researched the Permanent Collection by presenting works in both in-house installations and travelling exhibitions which included *Georges Rouault: Miserere*, Picasso's *Head of a Woman (Fernande)*, and *Surrealism and its Influence: Works from the Permanent Collection*, organized in conjunction with the new acquisition of Tanguy's *The Pillow of Satin*.

The past year witnessed a healthy growth of the Permanent Collection through a large number of gifts of important works of art in addition to several purchases. An outstanding copper panel by Jan Bruegel the Elder called *The Dream of Raphael* and a moody Rembrandt-like portrait by Barent Fabritius were both donated by Joey and Toby Tanenbaum. The school of Rembrandt was further enhanced by the accession of *The Levite at Gibeah* by Jan Victors, given by Mrs. Max Tanenbaum in memory of the late Mr. Max Tanenbaum.

Corporate donations made possible several important purchases such as a poetic watercolour by J.R. Cozens of *The Lake Albano and Castel Gandolfo*, made possible with funds from Midland Bank Canada, and a pair of colour lithographs, *Interior in Rose Tints* by Edouard Vuillard, acquired with funds from Touche Ross.

The major acquisition in the Canadian Historical area was the combined gift and purchase of 47 Jack Bush paintings, a studio journal, and other papers, from the artist's family, thereby establishing the Gallery as the major centre for the study of the art and life of this important Canadian painter.

Several large gifts of Canadian contemporary art were made which included the donation by Norcen Energy Resources Limited of 12 paintings and 28 works on paper, including Jack Chambers's *401 Towards London, No. 1*.

Dr. Helen Dow gifted a collection 27 of Alex Colville works, among them numerous studies for the artist's well-known paintings.

Jack Bush's *Hanging Figure* (1959, oil on canvas, 190.3 x 252.1 cm) was a gift of the Volunteer Committee Fund.

Behind the scenes

Black and White Magic

THE SECOND ANNUAL BLACK AND WHITE BALL, HELD on Friday, April 10, 1987, and hosted by the Junior Committee, was again this year a spectacular sell-out affair. Entitled "An Evening of Magic," the elegant Walker Court was transformed into a mystical, magical black and white ballroom, filled with beautifully attired guests, all in keeping with the black and white theme.

Highlights of the evening included the very entertaining display of hypnotism and magic by the well-known Mentalist Michael Mandel, and the announcement of prize winners in the $15,000 Black and White Raffle. These prizes and many other aspects of this highly successful evening were made possible by the corporate sponsorship of Gordon Capital Corporation and the generous donations and support of many individuals and corporations, to whom the Junior Committee is most grateful. Proceeds from the ball will go toward the Junior Committee Purchase Fund for the AGO's Permanent Collection.

The Volunteer Committee Fund continued their tradition of support for international contemporary art with their donation of *Helga Matura*, an early photo painting by Gerhard Richter.

The year ended with an exhibition of architectural models and drawings presented by the four finalists for the competition held for Stage Three, the AGO's planned renovation and expansion. Finalists included A.J. Diamond and Partners, Moriyama and Teshima Architects, and Zeidler Roberts Partnership, in addition to the winner of the competition, Barton Myers Associates. Reviewing the past year with a sense of achievement, the Art Gallery of Ontario, through its exhibitions and associated events and programs continues to look forward to a bright future when Gallery operations are streamlined, the facility made friendlier, and public services consolidated.

General Information

Admission

Adults:	$3.50
Seniors with cards:	$1.50
Fridays FREE for Seniors	
Students, full-time with cards:	$1.50
Family (2 adults with children under 19):	$7
Members:	FREE
Children under 12 (accompanied):	FREE
Wednesdays, 5:30-9 pm:	FREE

To protect works of art, we ask visitors to major exhibitions to check strollers, backpacks (frontpacks acceptable), large cases, parcels, and umbrellas.

Membership

Young Member (age 25 and under):	$15
Non-Resident (100 km beyond Toronto)	$25
Individual	$35
Family/Dual	$50
Supporting (tax deductible donation)	$100

Available at the Membership Desk in the lobby, and by mail or telephone from the Membership Office. Visa, MasterCard, and American Express accepted.

Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office, 977-0414, ext. 292.

Gallery Hours

Monday, Tuesday, Thursday, Friday, Saturday, and Sunday: 11 am – 5:30 pm; Wednesday: 11 am – 9 pm.

The Grange Hours

Daily 12-4 pm; Wednesday 12-4 pm and 6-9 pm.

New Gallery Hours
Gallery will be open
Mondays through
September 7.

Gallery Shops

The Book Shop, The Reproduction Shop, The Impulse Shop, and The Jewellery Shop are open daily 10:30 am – 5:30 pm. Wednesday 10:30 am – 9 pm.

Art Rental and Sales Gallery

Open for viewing regular Gallery hours. Open for business Monday to Friday 11 am - 4 pm; Wednesday 11 am - 9 pm; Saturday & Sunday 11 am – 5:30 pm.

Edward P. Taylor Audio-Visual Centre

Open Tuesday to Friday from 11 am to 5 pm.

The Restaurant

Luncheon served Monday – Sunday from noon. Dinner served Wednesday 5-8:30 pm.

The Coffee Shop

Open daily 11 am – 5 pm except Mondays.

Members' Lounge

Open to Members and their guests from noon – 5:30 pm; Wednesday from noon – 9 pm. Closed Mondays.

Cameras

To protect works of art, we ask visitors not to take lighting units, flashes, or tripods into the galleries. Many works may not be photographed; please check with security guard. All photographs must be for personal use. Thank you for your cooperation.

Address Change

Please inform the Membership Office by: Mailing new address with a previous mailing label OR
Telephoning new address giving your membership number (on mailing label).

How to Order

For tickets, reservations, course registration, information, please:
Address the *department specified* in Events listing.
Specify date, name of event, and number of tickets.
Indicate your name, address (with postal code), and phone numbers.
Include a stamped, self-addressed envelope for tickets.
Enclose a cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

Notice to Members

The Membership mailing list is made available to arts and private sector organizations to circulate information which the Art Gallery of Ontario feels will be of interest to Members.

If you do not wish to receive such material, please advise the Membership Office, giving your Membership number (on mailing label) to withdraw your name from the mailing list *for third party use.*

Membership: (416) 979-6620
AGO (416) 977-0414

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